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The Dailies

23 March - 22 April 2012

Commercial Travellers' Association

MLC Centre, Martin Place, Sydney City

In the mid 1970s, architect Harry Seidler designed a space for the historic Commercial Travellers' Association in Sydney, Australia. He created a star shaped building, which sprouts from the street like a radiating flower.

For the 25th Kaldor Public Art Project, Thomas Demand's series *The Dailies* occupies an entire floor of Seidler's structure. The fifteen identical single bedrooms, which house *The Dailies*, extend off a circular corridor creating a labyrinthine effect.

Demand's images sit above the beds in each room. His installation involves changes and adjustments to this environment, involving great subtlety and attention to detail.

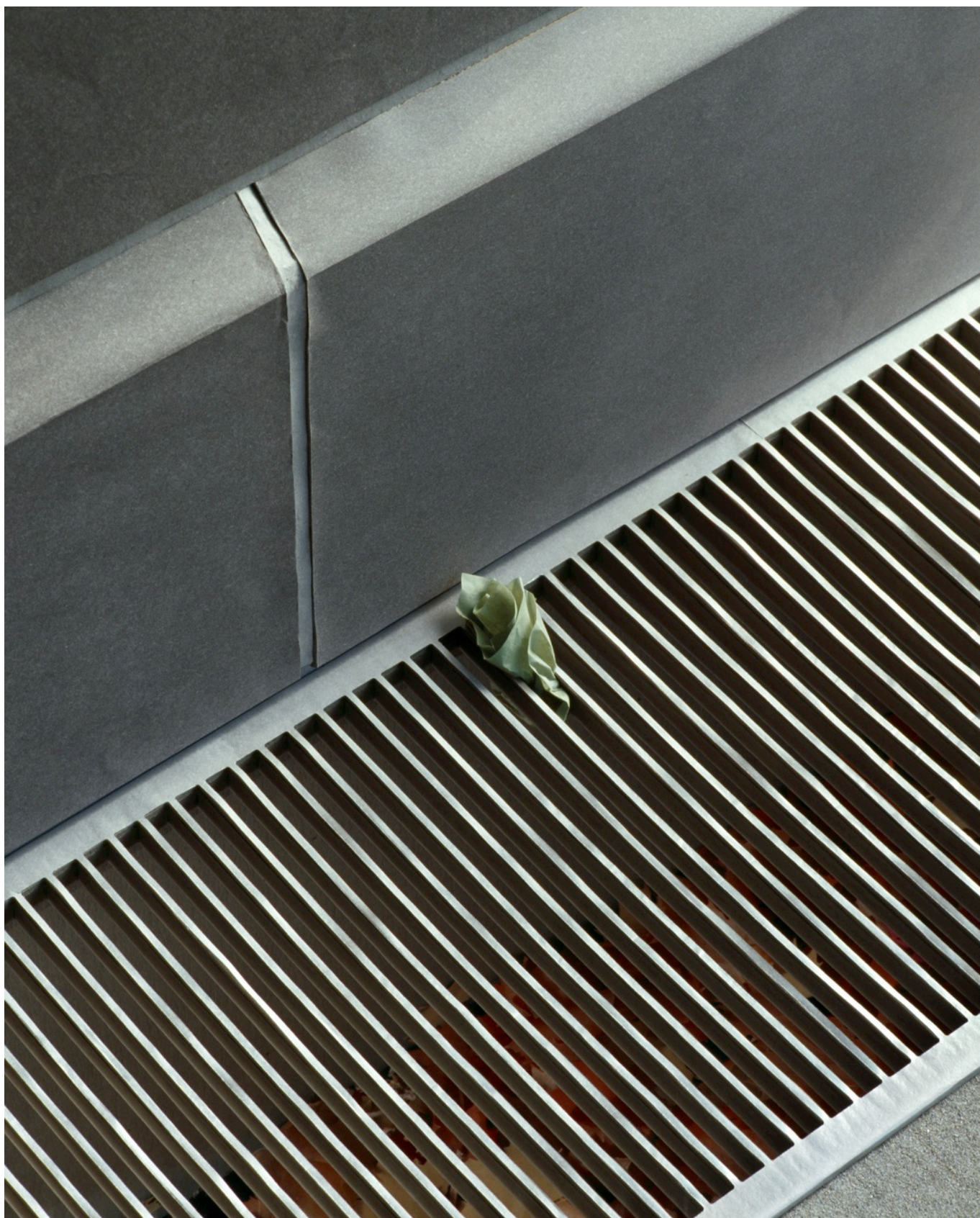
Working within the parameters of his now trademark technique, Demand created carefully formed paper and card sculptures, photographed and then destroyed them. His creations are based on things he saw and photographs he took while travelling and walking the street.

Demand's photographic works recreate small fragments from the architecture and interiors of daily life – poetic details he describes as 'The Dailies' like rushes from films or daily newspapers, and reminiscent of Haiku poetry, simple fragments strung together to inspire reflection.

The work is accompanied by text and scent; American author Louis Begley wrote *Gregor in Sydney*, a short story, which has been printed in segments on menu cards appearing in each hotel room. Designer Miuccia Prada formulated a scent for the rooms, a subtle synthesis of green leaves, a parallel to Demand's own fabrications of nature. The accompanying catalogue expands to a 16-pointed star, its concertina pages unfurling to echo the shape of the CTA building.

Information sourced from

<http://www.mackbooks.co.uk/books/21--em-The-Dailies-em-.html>



Thomas Demand, *Daily #7*, 2008, Dye Transfer Print, 84.7 x 77.7cm (framed),
© Thomas Demand, VG Bild-Kunst, Bonn/Viscopy, Sydney courtesy Matthew Marks Gallery New York,

2012

PROJECT 25

THOMAS DEMAND



Thomas Demand

(c) Albrecht Fuchs, Cologne

INTRODUCTION

Thomas Demand is known for creating painstakingly sculpted environments, settings made with paper and card, which he photographs as the basis for his finished artworks. The settings recreate familiar imagery found in the mass media or locations where significant historical or media events have occurred, loaded with political or social meaning.

Born in Munich, Germany in 1964, Demand studied sculpture at the Kunstakademie, Dusseldorf, under Fritz Schwegler, from whom he learned the expressive qualities of architectural models. The renowned German photographers, Bernd and Hilla Becher also taught at the Academy, greatly influencing a preceding generation of German photographers including Thomas Struth, Andreas Gursky and Candida Hofer.

Demand later completed his MA at Goldsmith's College in London, and currently lives and works in Los Angeles and Berlin.

ARTIST'S PRACTICE

My life is at least equally influenced by pictures of things as it is of things. We know what's nice because we saw it in a magazine. We know who's a good man because we saw him on TV. We make decisions about what we want and where we want to go from pictures.

THOMAS DEMAND

The artist takes his own photographs and collects images from the media. These form the basis of works which explore the tension between the myth and the reality of a particular space. Demand often begins by creating sketches based on a photograph. In these drawings he reduces the detail, paring down and simplifying the image - there are neither people, and seldom numbers or letters in his final works. Demand then constructs a model from various types of card and paper, employing metal and wood to support the life-size 1:1 scaled models. These models can take between a few hours and six months to complete.

"The advantage of paper is that everybody is familiar with it. It seems trustworthy. Everyone writes on paper, everyone's crumpled it up. I try to make things you don't usually make out of paper" the artist notes. This process has its roots in his study at the Dusseldorf Academy. Demand began to document his paper sculptures on his lecturer's suggestion, in order to assess whether his works were developing or becoming repetitive. He found his initial photographs disappointing, as they didn't represent his sculptures to advantage.

Renowned photographer and Academy lecturer Bernd Becher recommended he undertake a

commercial photography course, but Demand decided to pursue his own path and began using his father's camera. A period of 'doubling up' on his model making - one for the sculpture and one for the subject of his photographs followed.

The resulting disquiet and calculated realness Demand achieves with his sculpted scenes are testament to his success. At first glance, his images appear to be regular photographs, but prolonged viewing betrays the small turns and folds in the paper that highlight a tension between the real and the fabricated.

Demand now uses a large-format Swiss Sinar camera with a variety of lenses that enable him to enhance the resolution and heighten the sense of authenticity conveyed by the image. He then destroys his sculptures - the resulting photographs are thus thrice removed from the scenes or objects they depict.

In recent years Demand has begun to move beyond traditional exhibition models for his work by transforming the spaces of the gallery; with carefully designed wallpaper for his exhibition at the Serpentine Gallery in London (2006), or with a complex installation of curtains as a background for his works at the Neue Nationalgalerie in Berlin (2009-2010). *The Dailies* extends out to a totally new environment, creating an entire architectural setting for his works, a first for the artist and a unique experience for Sydney.

Information sourced from
<http://www.artgallery.nsw.gov.au/channel/clip/297/>



Thomas Demand

Daily #8, 2008, Dye Transfer Print, 79.6 x 71.8cm (framed),

© Thomas Demand, VG Bild-Kunst, Bonn/Viscopy, Sydney courtesy Matthew Marks Gallery New York,
Sprueth Magers Berlin London and Esther Schipper Gallery Berlin



Thomas Demand

Daily #12, 2009, Dye Transfer Print, 79.9 x 80.2cm(framed),

© Thomas Demand, VG Bild-Kunst, Bonn/Viscopy, Sydney courtesy Matthew Marks Gallery New York,
Sprueth Magers Berlin London and Esther Schipper Gallery Berlin

Thomas Demand

1964 born in Munich; lives and works in Berlin
1987-90 Akademie der Bildenden Künste, Munich
1990-92 Staatliche Kunstakademie Düsseldorf
1993-94 Goldsmith's College, London

Solo Exhibitions

2012 Kaldor Public Art Projects, Sydney
Model Studies, Nottingham Contemporary, Nottingham

2011 La carte d'après nature, Matthew Marks Gallery, New York

2010 La carte d'après nature, Nouveau Musée National de Monaco, Monaco (C)*
Nationalgalerie, Museum Boijmans van Beuningen, Rotterdam

2009 Nationalgalerie, Neue Nationalgalerie, Berlin (C)
Presidency. Embassy, MUMOK, Museum Moderner Kunst, Wien
The Dailies, Centro Cultural Usina do Gasometro, Porto Alegre
Thomas Demand, Helga de Alvear, Madrid

2007 Taka Ishii Gallery, Tokyo
303 Gallery, New York
Salzburger Festspiele, Haus für Mozart, Salzburg
Processo Grottesco/ Yellowcake, Fondazione Prada, Isola di Giorgio Maggiore, Venice (C)
L'esprit d'Escalier, Irish Museum of Modern Art, Dublin (C)

2006 Serpentine Gallery, London (C)
Max Beckmann und Thomas Demand, Museum für Moderne Kunst, Frankfurt am Main (C)
Tunnel, Musée d'Art contemporain, Montreal
Galerie Esther Schipper, Berlin
Regen Projects, Los Angeles

2005 Victoria Miro Gallery, London
Museum of Modern Art, New York (C)

*denotes catalogue available

Selected Group Exhibitions

2011 Photography Calling, Sprengel Museum, Hannover
September 11, MoMA PS1, New York
No substitute, Glenstone, Potomac
Zwei Sammler: Thomas Olbricht und Harald Falckenberg, Deichtorhallen, Hamburg
20 Jahre Gegenwart, MMK 1991-2011, MMK Museum für Moderne Kunst, Frankfurt am Main
New Contemporary Galleries featuring the John Kaldor Family Collection, Art Gallery of New South Wales, Sydney
Fondazione Prada Ca' Corner della Regina, Venice
Deutsche Börse Photography Prize, Ambika P3, London
Contemporary Magic: A Tarot Deck Art Project, Andy Warhol Museum, Pittsburgh
Things are Queer, Highlights der Sammlung Uni Credit, Marta Herford
Exposed: Voyeurism, Surveillance and the Camera, Walker Art Center, Minneapolis

2010 Realismus. Das Abenteuer Wirklichkeit. Courbet – Hopper - Gursky, Kunsthalle Emden, Hypokulturstiftung, München, Kunsthalle Rotterdam
Mori Art Project, Tokyo
The Walls are Talking: Wallpaper, Art and Culture, The Whitworth Art Gallery, Manchester
Täuschend Echt. Die Kunst des Trompe l'Oeil, Bucerius Kunstforum, Hamburg
Global Design, Museum für Gestaltung, Zürich
Haunted: Contemporary Photography/Video/Performance, Guggenheim, New York
Julia Stoschek Collection: I want to see how you see, Deichtorhallen Hamburg
Voyeurism, Surveillance, and the Camera since 1870, Tate Modern, London, San Francisco Museum of Modern Art, Walker Art Center
Zu(m) Tisch. Meisterwerke aus der Sammlung Ludwig von der Antike bis Picasso,
Von Dürer bis Demand, Galerie Ludwig Schloß Oberhausen
SITE Santa Fe Eight International Biennial, SITE Santa Fe
A Moving Plan B, Chapter One, Selected by Thomas Scheibitz, Drawing Room, London
People meet in Architecture, Architecture Biennale, Venice
Viaggio in Italia, Palazzo Fabroni, Pistoia, Italy
Pleated Blinds, Petach Tikva Museum, Israel

2009 Extended. Collection Landesbank Baden-Württemberg, ZKM Museum für Neue Kunst, Karlsruhe
The Vague Terrain: Analogues of Places in Contemporary Photography,
The FLAG Art Foundation, New York
The DLA Piper Series: This is Sculpture, Tate Liverpool, Liverpool
Incidental Affairs, Suntory Museum, Osaka
Von Holbein bis Tillmans, Schaulager Basel, Basel
Yellow and Green, MMK Museum für Moderne Kunst, Frankfurt am Main
2° Bienal del fin del mundo, Ushuaia

Waiting for Video: Works from the 1960s to Today, National Museum of Modern Art, Tokyo
 The Russian Linesman, The Hayward Gallery, South Bank Centre, London
 Manipulating Reality, Fondazione Palazzo Strozzi, Florenz
 Event Horizon, Walker Art Center, Minneapolis
 Slash: Paper Under the Knife, MAD Museum, New York
 MOCA'S First 30 Years, MOCA, Los Angeles
 Industrial. Light. Magic, Goethe Institute, New York
 The Reach of Realism, MOCA, North Miami

- 2008** Questioning History, The Past in the Present, Nederlands Fotomuseum, Rotterdam
 Reality Check, The Metropolitan Museum of Art, New York
 Don't Let Me Be Misunderstood, World Class Boxing, Miami
 What You See Is What You Get, Centre national de l'audiovisuel, Luxembourg
 Untitled (Vicarious) Photographing the Constructed Object, Gagosian, New York
 11th Biennale Architecture, Belgian Pavillion, Venedig
 Interieur/ Exterieur, Wohnen in der Kunst, Kunstmuseum Wolfsburg
 7th Gwangju Biennale, Gwangju, Korea
 Troubled Waters, Sempregalerie am Zwinger, Dresden
 Real. Fotografien aus der Sammlung der DZ Bank, Städel Museum Frankfurt
 Spiegel Geheimer Wünsche, Kunsthalle Hamburg
 WAR&ART, Kyoto University of Art and Design, Kyoto
 The Same River Twice: Part 1, Institute of Modern Art, Brisbane
- 2007** I can only see things when I move, Kupferstich-Kabinett, Dresden
 The Office, Tanya Bonakdar Gallery, New York
 If Everybody Had an Ocean Brian Wilson: An Art Exhibition, Tate St Ives
 Brian Wilson: une exposition artistique, Musée d'Art Contemporain, Bordeaux
 MUDAM Guest House 07, Musée D'Art Moderne Grand-Duc Jean, Luxembourg
 Guggenheim Collection, National Gallery, Victoria, Australia
 FLASHCUBE, Leeum Samsung Museum, Seoul
 Reality Bites – Kunst nach dem Mauerfall, Stiftung Opelvillen, Rüsselsheim
 Cross-border Fotografie und Videokunst, Kunstmuseum Stuttgart
 From the Earth to the Moon: Metaphors for Travel (PartII), Castello di Rivoli, Turin
 RAUM. Orte der Kunst. Akademie der Künste, Berlin
 Reality Bites. Mildred Lane Kemper Art Museum, St. Louis
 Spectacular City. NRW-Forum Kultur und Wirtschaft, Düsseldorf
 Mondi possibili. Galerie Sprüth Magers, Cologne
 allhawaïie Ntrées/lu Narre G Gae. IMMA, Dublin
- 2006** Der Blaue Reiter im 21. Jahrhundert, Lenbachhaus Munich
 6th Shanghai Biennale, Hyper Design, Shanghai
 Spectacular City, Netherlands Architecture Institute, Rotterdam
 Out of Place, The New Art Gallery, Walsall
 Wrong, Galerie Klosterfelde, Berlin
 ArchiSculpture, Kunstmuseum Wolfsburg
 Emanuel Hoffmann-Stiftung, Werkgruppen und Installationen, Kunstmuseum, Basel
 Werke aus der Sammlung Olbricht, Neues Museum Weserburg, Bremen
 Surprise, Surprise, Institute of Contemporary Arts, London
 The Studio, The Hugh Lane Gallery, Dublin
 Constructing new Berlin, Phoenix Art Museum, Phoenix/Arizona
 Zwischen Wirklichkeit und Bild, National Museum of Modern Art, Kyoto / Osaka
- 2005** Post Modellismus, Galerie Krinzinger, Vienna
 Zwischen Wirklichkeit und Bild, National Museum of Modern Art, Tokyo
 Thank you for the Music, Galerie Sprüth Magers, Munich
 Landscape in the new Millennium, Museum of Contemporary Art, Cleveland
 Nach Rokytnik. Die Sammlung der EVN, Museum Moderner Kunst Stiftung, Ludwig, Vienna
 Bidibidibidiboo, Fondazione Sandretto Re Rebaudengo, Turin
 Very early pictures, Luckman Gallery, Cal State L.A.
 Multiple Räume: Park, Kunsthalle Baden Baden
 Das verlorene Paradies, Opelvillen, Rüsselsheim
 Monuments for the USA, Wattis Institute for Contemporary Arts San Francisco
 Monuments for the USA, Gallery White Columns, New York
 After the Fact, Tullie House, Carlisle
 Kunst und Pressebild nach 1945, Kunstmuseum Basel
 Paysages: Constructions & Simulations, Casino Luxembourg
 Atlantic & Bukarest, Kunstmuseum Basel

CATALOGUE ESSAY

“THOMAS DEMAND AND THE CTA” by SOPHIE FORBAT

Existing in a state of continual motion, from the hotel room to the road, the life of the travelling salesman, the commercial traveller, is experienced as a perpetual passenger, punctuated by both the shifting of place and the marking of time. Arthur Miller's most famous of salesmen, Willy Loman in *Death of a Salesman*, blurred and confused his present moment with recollections, dreams and visions, like a splintering of time and place. The Commercial Travellers' Association in Sydney's city centre preserves its memories and histories within the objects and interiors of its club building, like an enduring apparition, a memory made concrete.

The building was created for the historic Commercial Travellers' Association in the mid 1970s, by Austrian-born Australian architect Harry Seidler, as part of the footprint of the MLC Centre, a business, shopping and entertainment complex.¹ One of a number of overlapping elements in Seidler's design, the drawings and framework for its circular shape resemble the form of a radiating flower.² Its finished construction appears like a space-age, pod-shaped structure sprouting from the street. It exists today like a place frozen in time, a flower in everlasting bloom. Its interiors remain unchanged as generations of businesses unfold around it, like a hidden archive, unknown to most passersby and overshadowed by a cluster of gleaming designer stores.

For the 25th Kaldor Public Art Project in Australia, Thomas Demand's series, *The Dailies*, occupies an entire hotel floor of the CTA club building. Displayed across the 16 bedrooms that extend in pairs from small passageways along a circular corridor, the installation creates a labyrinthine experience for the visitor. As we move along the curving corridor to enter each room, elevated above the street and sealed from its sounds, the repetitious experience is like persistent déjà vu, recalling the looping of a broken record or the hypnotic frames of Demand's almost static films. Positioned on the wall above each single bed, the transient scenes of *The Dailies* capture insignificant moments and objects, suspended in time like the environment around them.

Demand's carefully formed paper and card sculptures, photographed and then destroyed, here take the shape of small details from the everyday environments of modern life, indoors and out. The pictures appear like contemporary still-life images, replicating familiar corners from office spaces, hotel architecture, a suburban backyard or the urban streets, bearing a weightless, hermetic appearance that suggests the bare compositions of dreams, impressions or recollections. Structured like glances captured at eye-level, they recall the position of film's 'point of view', their title referring to the daily rushes from film, the fragments and leftovers from the cutting room floor.

Demand describes the series as like Haiku poetry, simple fragments strung together to inspire reflection.³ Constructed from arrangements he observed and photographed while travelling or walking the streets, they provide a tranquil pause from the proliferation of mediated images that surround us.

As with the three-sentence structure of Haiku, each image balances a triad of elements, sometimes pictured within the frame, at other times only suggested in the works' shadows or reflections.

These constellations create a tension between objects, their natural and artificial geometries, forms and function, lending the scenes a poetic, almost melancholy aspect.

The Dailies appear like instantaneous glimpses, the multitude of images we experience with each moment, endless scenes edited and filtered by our minds in the creation of its narratives. Arrested in time, their meditations on the materials and objects that populate daily life, recall the principles of Walter Benjamin's *Arcades Project*. This unfinished patchwork study of the form of edifices and objects provides an alternative to the linear stories of traditional historiography.⁴ Across nearly a thousand pieces of paper, Benjamin's *Arcades Project* explored the collective desires and fantasies inscribed into the shape of things, unravelling the interrelationship of culture to nature, old to new, present to past.

Unlike the filmic gloss of past works, *The Dailies* are relatively intimate in scale with a semi-matte finish. They are printed using the slow, labour-intensive dye-transfer process, lending them an unparalleled quality, saturation and endurance that will retain their fleeting images indefinitely. Like Demand's own artistic process, the technique requires a level of craftsmanship, time and dedication that runs contrary to the principles of the digital world. A disappearing craft, its materials are vanishing alongside it, making *The Dailies* some of the last prints of their kind.

Encased behind glass, the images are often bounded by windows, tiles, mirrors and doorframes, creating parallels and intersections with the frames around them. Within the context of the CTA hotel, they find companions in the detail of the building's interiors, the mirrors above each small desk and chair, a carefully orchestrated display of cups and glasses atop the minibar or a draped bedspread that falls neatly along each bed.

Demand has made discreet but effective alterations to the hotel bedrooms, to at once refresh the environment and highlight the modernist spirit of its design. Amongst the alterations a new scent has been formulated for the rooms by designer Miuccia Prada, its subtle synthesis of green leaves a parallel to Demand's own fabrications of nature. A short story, *Gregor in Sydney*, has been contributed by senior American author Louis Begley and is broken into fragments within the hotel information provided in each bedroom. Begley's story and its dreamlike recollections of a business traveller at the CTA create an atmosphere in which fiction and reality intertwine.

1 The Commercial Travellers' Association was first incorporated in Australia in 1874 and later extended to provide clubs with hotels in cities across the country. The clubs and their community provided an important role in the business landscape of 20th-century Australia.

2 The MLC Centre site was designed by Harry Seidler and the Commercial Travellers' Association building was one of a number of components developed in collaboration with Pier Luigi Nervi. See Kenneth Frampton and Philip Drew, *Harry Seidler: Four Decades of Architecture*, Thames & Hudson, London 1992, p144.

3 Japanese Haiku poetry evolved in the Edo period (1600–1868) and remains a popular form in Japan and around the world. The form is unrhymed, consisting of 17 syllables arranged in lines of 5, 7 and 5 syllables. Their subjects are varied with a focus on simple observations, often including references to the seasons and times of day.

4 Walter Benjamin's *Arcades Project*, also known as *Passagen-Werk*, was begun in 1927 as a study of 19th-century Paris with an emphasis on its arcades. The *Arcades Project* was a primary focus of thirteen years of Benjamin's work and remained unfinished when he died in 1940. It exists as a loose format of thematically ordered fragments accompanied by commentaries, notes and two exposés outlining the subjects of intended chapters.

5 Jorge Luis Borges, 'The Garden of Forking Paths', *Labyrinths: Selected Stories and Other Writings*, Folio Society, London 2007, p24.

Crafted with the utmost care, *The Dailies* are printed using a dye transfer technique, one of the oldest colour photographic processes. Peerless for its richness, depth and fidelity, it is a highly specialized craft. Demand has used some of the last remaining papers and materials of their kind to print his works via this rare technique, a method that will be soon unavailable for future generations of artists.

The dye transfer method produces archival quality, colour photographic prints which are subject to aesthetic control at every stage. Introduced by Eastman Kodak in the mid-1930s and improved in 1946, the technique can be used for reflection images on paper as well as for transparent ones on a film base. The dye transfer technique derives ultimately from the 'subtractive' technique of colour photography.

Colour information can be taken from various types of originals: in-camera separation negatives, colour negatives or positive colour transparencies.

A colour transparency is translated by means of red, green and blue filters into continuous-tone separation negatives on panchromatic sheet film.

Each separation is exposed on to a special paper through an enlarger and then developed, fixed and washed in hot water to remove unexposed gelatin.

This results in a relief matrix of gelatin selectively hardened according to the amount of light reaching it.

Each matrix — a red-, green- or blue-record separation positive — is soaked in the appropriate bath of powerful cyan, magenta or yellow dye, which charges the printing surface with colour in proportion to the thickness and receptivity of the gelatin.

A good quality 'receiver paper' is soaked in distilled water and placed, gelatin emulsion side up, on a sheet of glass. After being rinsed to remove surplus dye, the first matrix is rolled or squeegeed, emulsion side down, on to the printing paper, where it is left long enough for dye to transfer; the other matrices, registered by locating pins, follow.

The length of contact and colour sequence provide some of the creative variables, while colour balance and density can be adjusted by adding chemicals to rinse baths. Matrices can also be painted with specially mixed colours. Although the method is not suited to mass production, as many as 800 prints can be made from a set of matrices.

The maximum size of regularly produced prints is 1.01 × 1.57m, and each print takes at least 20 minutes to make. Under magnification, the colour has the soft, slightly unfocused appearance characteristic of photographic enlargements.

Information sourced from
OXFORD UNIVERSITY PRESS
Pat Gilmour, Grove Art Online © 2009 Oxford University Press
http://www.moma.org/collection/theme.php?theme_id=10072
<http://www.dyetransfer.de/>

MIUCCIA PRADA

Miuccia Prada is one of the most respected and influential fashion designers in the world and a renowned pioneer of contemporary art. She has a PhD in Political Science, and attended Teatro Piccolo to study and perform as a mime.

In 1978, she took over the luxury leather goods company that her grandfather had founded in Milan in 1913. Around this time, Miuccia met her husband and business partner Patrizio Bertelli. Together they developed the Italian design house into a conglomerate, expanding into leather goods, shoes, fragrances, and apparel for both men and women. Miuccia Prada is known for her understated, minimalist, classic and comfortable luxury.

Miuccia Prada is a collector of contemporary art, she and her husband established Fondazione Prada in 1995. The Fondazione exhibits work by various international artists, in their own words, aiming to present "the most radical intellectual challenges in contemporary art and culture."

The Fondazione has exhibited works by artists including Sam Taylor-Wood, Anish Kapoor and Marc Quinn at the Prada Headquarters, on the via Fogazzaro in Milan.

Information sourced from

http://en.wikipedia.org/wiki/Miuccia_Prada

[http://fashion.telegraph.co.uk/columns/hilary-](http://fashion.telegraph.co.uk/columns/hilary-alexander/TMG8066336/Miuccia-Prada-to-present-the-Turner-Prize.html)

[alexander/TMG8066336/Miuccia-Prada-to-present-the-Turner-Prize.html](http://fashion.telegraph.co.uk/columns/hilary-alexander/TMG8066336/Miuccia-Prada-to-present-the-Turner-Prize.html)

<http://www.vogue.co.uk/spy/biographies/miuccia-prada-biography>

[http://www.ft.com/cms/s/0/2ccff4a0-125a-11dd-9b49-](http://www.ft.com/cms/s/0/2ccff4a0-125a-11dd-9b49-0000779fd2ac.html#axzz1myeS9eKN)

[0000779fd2ac.html#axzz1myeS9eKN](http://www.ft.com/cms/s/0/2ccff4a0-125a-11dd-9b49-0000779fd2ac.html#axzz1myeS9eKN)

Louis Begley, a novelist and retired lawyer, was born in 1933, in Stryj, which was then part of Poland and is now in the Ukraine. Upon the outbreak of World War II, Germany occupied Western Poland and the Soviet Union occupied the eastern part, including Stryj.

Begley's father, a physician, was forced to leave with the retreating Soviet army. Begley and his mother remained in Stryj, but managed to escape by using false papers that gave them an "Aryan" and Catholic identity. At the end of World War II, they were reunited with Begley's father in Krakow. Two years later the family emigrated to New York.

Begley studied English literature and law at Harvard University. His novels, which have been translated into fifteen languages, include *Wartime Lies* (1991) *The Man Who Was Late* (1993) and *About Schmidt* (1996). He has received numerous awards such as the PEN/Ernest Hemingway Fiction Award and the American Academy of Arts and Letters Award in Literature and currently resides in New York City.

The building was created for the historic Commercial Travellers' Association in the mid 1970s, by Austrian-born Australian architect Harry Seidler, as part of the footprint of the MLC Centre, a business, shopping and entertainment complex. One of a number of overlapping elements in Seidler's design, the drawings and framework for its circular shape resemble the form of a radiating flower. Its finished construction appears like a space-age, podshaped structure sprouting from the street.

Harry Seidler was born in Vienna in 1923, arriving in Australia in 1948 from the United States. He is recognised as one of Australia's leading architects of the modern movement and the first architect in Australia to fully express the principles of the Bauhaus. In Australia and overseas he has designed many important residential and commercial buildings, introducing new ideas and construction techniques and making a major contribution to the architecture of Sydney. He was awarded the RAIA Gold Medal in 1976 and the Royal Institute of British Architects (RIBA) Gold Medal in 1996.

His background and training were unlike that of local architects: he had studied under Walter Gropius and Marcel Breuer at the Harvard School of Design and at Black Mountain College in North Carolina with Joseph Albers. He also worked with Breuer at his New York practice and briefly with Oscar Niemeyer in Rio de Janeiro. Seidler decided to establish himself in Sydney in 1948 after visiting his parents, who had made their home here.

Seidler's first domestic building was the Rose Seidler House at Turramurra (1948), which is now a museum operated by the Historic Houses Trust of NSW. The revolutionary glass walled, elevated cubiform house introduced the Bauhaus principles of Gropius and Breuer into Australia for the first time. Experimentation with different forms was made possible with the introduction of advanced structural techniques. Since the early 1960s, the geometric curve has been a recurring theme in Seidler's work, with the quadrant being a favoured form.

Rose Seidler House

Information sourced from:

Sources: Peter Blake, *Architecture for the New World: The Work of Harry Seidler, Sydney, 1973* and Jennifer Taylor, *Australian Architecture Since 1960*, RAIA, 1990.

<http://eng.archinform.net/arch/15459.htm>

Harry Seidler & Associates website

<http://seidler.net.au/?s=recognition&c=bibliography>

THE COMMERCIAL TRAVELLERS ASSOCIATION (CTA)

Existing in a state of continual motion, from the hotel room to the road, the life of the travelling salesman, the commercial traveller, is experienced as a perpetual passenger, punctuated by both the shifting of place and the marking of time.

Sophie Forbat, Catalogue essay, Thomas Demand *The Dailies*

The Commercial Travellers' Association (CTA) was first incorporated in Australia in 1874 and later extended to accommodate clubs within city hotels across Australia. The clubs and their community provided an important role in the business landscape of 20th-century Australia.

The CTA is a Modernist building situated in Martin Place plaza in the centre of Sydney. Known as 'the Mushroom', it is part of the MLC Centre, which comprises shops, an office tower and a popular food court. 'The Mushroom' is a private travellers' club, housing hotel rooms, bars and function venues.

Information sourced from
<http://ctabusinessclub.com.au/>
http://www.flickr.com/photos/powerhouse_museum_photography/2725937165/

HAIKU

Demand likens *The Dailies* series to Haiku poetry – simple fragments strung together to inspire reflection.

A haiku is a very short form of Japanese poetry typically characterised by three qualities:

- The essence of haiku is ‘cutting’ - *kiru*. This is often represented by the juxtaposition of two images or ideas and a *kireji* – a ‘cutting word’ between them.
- A (traditional) haiku consists of 17 *on* (an *on* is similar to, but not the same as, a syllable) in three phrases of 5, 7 and 5. One of the three phrases may end with the *kireji*.
- A *kigo* (seasonal reference). The majority of *kigo*, but not all, are drawn from the natural world.

In Japanese, haiku are traditionally printed in a single vertical line, while haiku in English often appear in three lines to parallel the three phrases.

Information sourced from
<http://en.wikipedia.org/wiki/Haiku>, 17 February 2012

ESSAY QUESTIONS

1. Analyse Demand's process. What is the effect on the final works' meaning that they are 'thrice removed' from the objects they depict? Why do you think Demand works this way?
2. The everyday, a concept theorized extensively in Marxist critiques of dominant culture, has been a long-standing preoccupation of modernist and contemporary artists. In what ways does Demand's work address the everyday? Does Demand's work shift our reading of the everyday?
3. Comment on Demand's choice of site for *The Dailies*. What different meanings already embedded in the site does Demand engage, and why?

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Sue Saxon, Education Manager, Kaldor Public Art Projects

Sharon Tofler, Kaldor Public Art Projects

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